

## ADDITIONAL RESOURCES FOR

### Thinking Moves

ESSA Conference, Thursday, Nov. 15, 10:30 - 11:45



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## **Six Ways to Apply Dance and Theater Based Learning in the Classroom**

1. **For introduction:** The activity will be applied to introduce text, vocabulary, concepts, and/or protocol(s).
2. **For inference:** The activity will challenge the actors/movers to create and perform meaning from limited exposure to the text, its subject, and/or its themes.
3. **For comprehension:** The activity will require the actors/movers to perform (demonstrate) their understanding of a specific element or section of the text.
4. **For review:** The activity will serve as a catalyst wherein the actors/movers performance demonstrates a review of all or part of the text.
5. **For response:** The activity will invite the actors/dancers to identify, articulate, and perform based on their opinions, life experiences, and/or environment contrasted to the core text.
6. **For re-tell:** The activity will challenge the actors/movers to create, revise, edit and/or expand all or part(s) of the core text.

The term 'text' above refers to literature, notated math or musical text or score, or text from the fields of social or physical sciences.





## Sequencing Dance and Theater Based Learning Experiences: a three part approach

The teacher/facilitator considers

- The specific curricular *topic/theme/big idea* the learners will explore and address. Identify the core text that will be used, if any.
- The *understanding goal(s)* - What will the learners to understand by doing this learning experience?

Part 1) INTRODUCTION - The overview and key idea of the lesson content

WARMUPS: This includes warming up the body in order to move safely and effectively while introducing key ideas you will investigate further during the lesson. For example, you might embody applicable vocabulary, move a sequence or pattern, move through space working with timing and directionality, problem solve and interpret through movement.

2) STUDIO WORK: This is an active learning experience that is centered on making something (however informal) through movement that addresses the curriculum content through a learning experience authentic to the discipline of dance/theatre.

3) CLOSURE /REFLECTION: This includes a Performance of Understanding based on the studio work; a sharing of the movement study, journaling, discussion, etc.

**Understanding is active.** Action enables us to do something with information in order to deepen and extend what we understand. Art based learning is process based and provides active ways to explore and demonstrate what we think as we build understanding. **Understanding Performances** are activities in which students reshape, refine, expand upon, extrapolate from, apply and build upon what they already know. Understanding something suggests one's ability to think flexibly. The closing reflection is part of an ongoing assessment process.

INQUIRY takes place throughout the learning experience and provides a format ( casual - verbal or formal written) for reflective evaluation of the work of self or others within or following the performance of understanding.

- Sample Forecasting assessment questions:

What do you think could/should happen next? What might be the outcomes or consequences of ( a particular) choice?

- Sample Analysis Assessment Questions

How does what the character says and how he/she moves tell you about this character? What attributes or attitudes do you see expressed? What evidence do you see to inform your thinking? What kinds of relationships exist between the characters?

- Sample Cultural Mediation Questions

Does one character have more power than another? Whose interest prevails? Whose views are excluded? Why?

Assessment Rubrics can assure critical pedagogy by making the assessment of the performance of understanding clear and available for questions/clarity.

OBJECTIVE TERMS - Rubric assessment terms that are measurable Analyze, associate, choose, cite, classify, contrast, convert, defend, define, describe, design, determine, devise, discuss, discriminate, explain ,follow, identify, give examples, label, list, name, paraphrase, rank, recite, reorganize, reproduce, sequence, summarize



Students are constructors of knowledge. They interpret information, integrate it with their previous understandings and construct new understandings. Students who are encouraged to dramatize reading material, for example, significantly improve their comprehension of the text and their ability to read new and unfamiliar material for meaning. When students make a dance study based on a

character's journey, shifting tectonic plates, or the structure of an atom, for example, they are using the arts to understanding the artistic discipline and to develop their literacy skills. Inquiry based challenges and questions help guide students' reflective thinking about the work they made and the work they've observed. Open-ended questions prompt the student to engage more deeply in the thinking process and help to guide the inquiry.

### **Sample Inquiry Questions**

What did you notice when...?  
How could you tell that.....?  
Where did you see.....?  
How did you know that.....?  
What did you wonder about when.....?  
How else can you show.....?  
What adjustment could you make to show that more clearly or fully?  
What do you see that makes you think.....?  
How do you know you know that?  
What ideas you do you get from this?



### **Some related current research**

"Movement is an exterior stimulus, and as long as the learner is engaged in his or her learning task the movement indicates that the learner's attention is directed toward what is being learned. When attention is purely mental (interior) the activity becomes very difficult to sustain, because the nerve and muscle systems are inactive" (Shoval, 2011, p. 456-457).

Shovel also explains that if we are passive learners, then we are more likely to “ignore the on-going learning process” even if it is by mistake (minds tend to wander). On the other hand, by incorporating movement activities, the learner is essentially forced to engage in the learning process unless he/she chooses not to, making engagement observable (Shoval 2011, p. 459).

“While little evidence exists to show that this extra time spent working on academics each day is beneficial to student achievement, an abundance of evidence supports the importance of exercise to children’s ability to learn (Pollatschek and O’Hagan 1989; Michaud and Wild 1991; Hannaford 1995; Ratey 2008, Reilly, Buskist, and Gross, 2012).

“Simple biology supports the obvious link between movement and learning” (Jensen, 2005, p. 62). Jensen explains that oxygen is necessary for brain function, more blood flow equals more oxygen – physical activity increases blood flow). Other outcomes of increased movement include building more cortical mass and a greater number of connections among neurons, and gene expression that can improve learning and memory. Simulating the vestibular (inner ear) and cerebellar (motor activity) system through movement can result in “significant gains in attention and reading” (Jensen, 2005, 62).



### **Resource Bibliography - articles**

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Patrick Elkins Zeglarski

Eric Jensen

David Perkins : Teaching for Understanding Harvard Project Zero Institute

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